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Why ask for the moon
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EXHIBITION
OF
MODERN WORKS
IN
PAINTING AND SCULPTURE

FORMING THE COLLECTION OF THE LATE

GEORGE M^cCULLOCH, ESQ.

WINTER EXHIBITION

FORTIETH YEAR

MDCCCCIX

WILLIAM CLOWES AND SONS, LIMITED
PRINTERS TO THE ROYAL ACADEMY

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1909

The Exhibition opens on Monday, January 4th, and closes on Saturday, March 13th.

Hours of Admission, from 9 A.M. to 6 P.M.

Price of Admission, 1s.

Price of Catalogue, 6d.

Season Ticket, 5s.

General Index to the Catalogues of the first thirty Exhibitions, in three parts; Part I. 1870-1879, 2s.; Part II. 1880-1889, 2s.; Part III. 1890-1899, 1s. 6d.

No sticks, umbrellas, or parasols are allowed to be taken into the Galleries. They must be given up to the attendants at the Cloak Room in the Entrance Hall. The other attendants are strictly forbidden to take charge of anything.

The Refreshment Room is reached by the staircase leading out of the Water Colour Room.

The Gibson (Sculpture) Gallery and the Diploma Galleries are open daily, from 11 A.M. to 4 P.M. Admission free.

All Communications should be addressed to "The Secretary."

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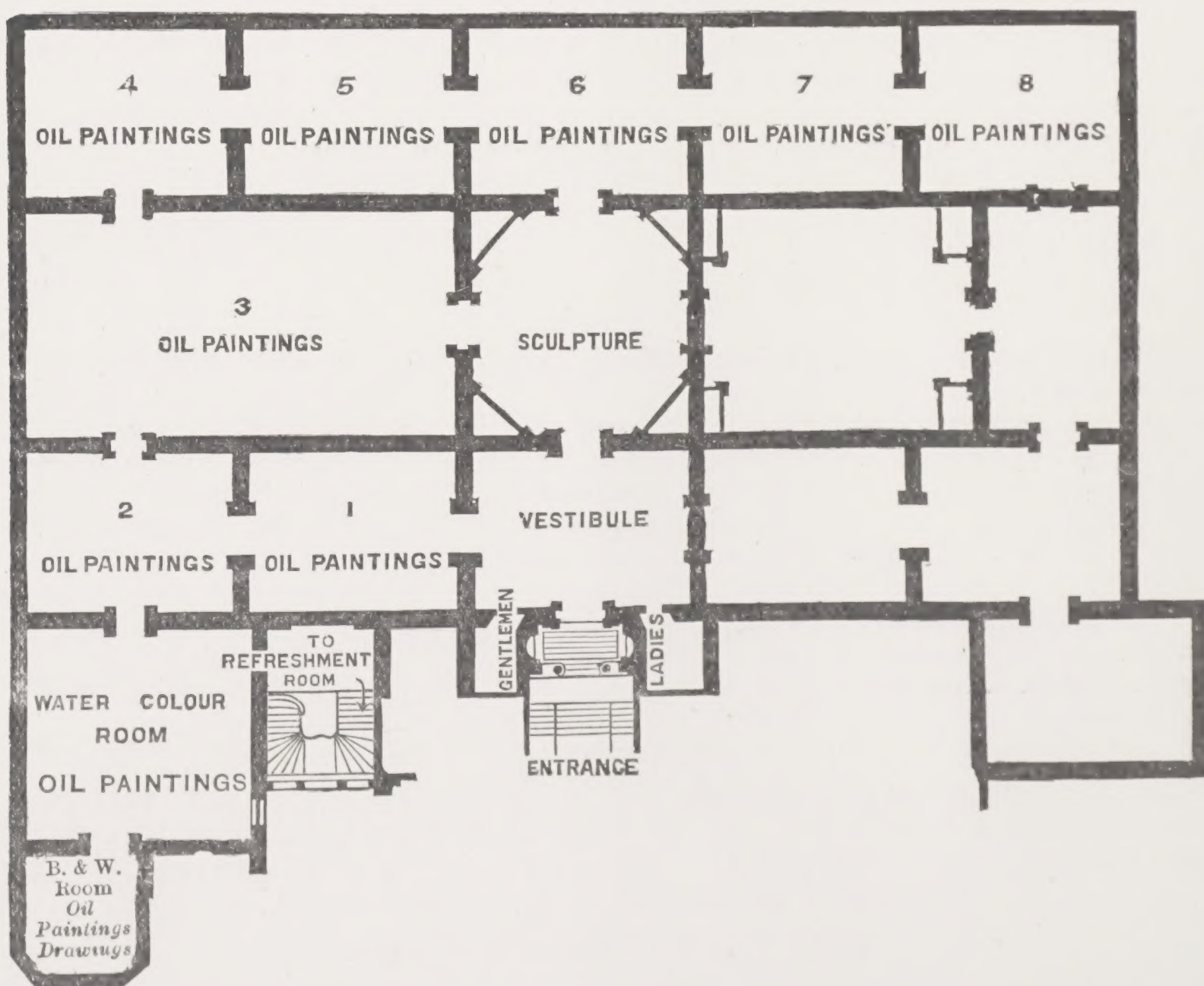
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PLAN OF THE GALLERIES.



CATALOGUE.

The numbers follow from left to right.

The terms "to right," "to left," and "on right" "on left," in all descriptions denote the right and left of the spectator.

In the sizes of the Works the height is always placed before the width.

All the Works in this Exhibition are lent by Mrs. McCulloch.

GALLERY No. I.

OIL PAINTINGS—Nos. 1-24.

PAINTER.

1 THE POTATO GATHERERS.

Jules Bastien-Lepage.

Two women in a potato field; one in the foreground is emptying a basket of potatoes into a sack, while the other is sitting on the ground filling a basket; grey sky. Signed and dated, "J. Bastien-Lepage, Damvillers, 1878." Canvas, 70 by 76 in.

2 THE SETTING SUN.

Adrian Stokes.

On the bank of a river in the foreground are two cows, one being milked by a girl; across the river is seen the setting sun, partially obscured by clouds. Signed, "Adrian Stokes." Canvas, 46 by 71½ in.

3

A HIGHLAND BAY.

PAINTER.

J. MacWhirter, R.A.

View from a rocky and wooded height across the bay, with mountains beyond; in the middle distance is a tower at the end of a spit of land, other buildings on the l.; numerous fishing vessels. Signed, "MacW." Canvas, 49 by 51½ in.

4

SPRINGTIME.

Mark Fisher.

View of a meadow, with numerous sheep and lambs; a wide spreading tree on the r.; blue sky, and clouds. Signed and dated, "Mark Fisher, 1885." Canvas, 31½ by 53 in.

5

THE SOULPTURE GALLERY.

Sir L. Alma-Tadema, R.A.

A slave is turning round a great vase that stands on a pedestal, so as to show it to the two visitors, a gentleman and a lady, seated near; beyond them stand another lady and two children. Signed, "L. Alma-Tadema, op. cxxv." Canvas, 86½ by 66 in.

6

HOME FROM THE HILLS.

J. Coutts Michie.

An old man, followed by a dog, driving some sheep along a road near a cottage; blue sky, with clouds. Signed, "J. Coutts Michie." Canvas, 29½ by 49½ in.

7

A SUMMER AFTERNOON: CLAIRWIN VALLEY.

Alfred East, A.R.A.

Meadow with water in the foreground; a man driving sheep through a gap in a hedge; hilly background; blue sky, flecked with clouds. Signed, "Alfred East." Canvas, 38½ by 59 in.

8

AFTER WATERLOO. "SAUVE QUI PEUT!"

Andrew C. Gow, R.A.

Napoleon on his white charger in full flight, surrounded by his staff and a panic-stricken crowd of horse and foot soldiers. Signed and dated, "A. C. Gow, 1890." Canvas, 46½ by 64½ in.

PAINTER.

9 LOVE AMONG THE RUINS.

Sir Edward Burne-Jones, Bart.

On a terrace, strewn with fragments of ruined buildings and overgrown with wild roses, are seen the forms of two lovers embracing; between the knees of the youth is a stringed instrument. Signed and dated, "E. B. J., 1894." Canvas, 40 by 61 in.

10 SIR ISUMBRAS AT THE FORD.

Sir J. E. Millais, Bart., P.R.A.

The knight is represented as an aged man in golden armour, bare-headed, with his helmet slung at his side, mounted on a black horse, on which he is crossing the river, holding a girl in front of him, while a little boy, with a bundle of sticks on his back, clings to him from behind; on the farther bank are two nuns; trees and buildings beyond; evening sky. Signed with monogram, and dated 1857. Canvas, 49 by 67 in.

11 VICTOR AND VANQUISHED.

Elizabeth Forbes (Mrs. Stanhope Forbes).

Interior; two children, one of them seated, playing with a mouse caught in a trap. Signed with monogram. Canvas, 29½ by 24½ in.

12 A GLEAMY DAY IN PICARDY.

H. W. B. Davis, R.A.

Horses and cattle in a meadow, which slopes down to a valley on the l.; high ground, with trees, on the r., wide spreading landscape in the l. distance; blue sky, with clouds. Signed and dated, "H. W. B. Davis, '91." Canvas, 35½ by 73½ in.

13 LANDSCAPE.

Emmie Stewart Wood.

A meadow; in the foreground a boy and girl near a stream, in which are some ducks; blue sky, and clouds. Signed, "E. Stewart Wood." Canvas, 40 by 59½ in.

14 THE GOAT-HERD.

Marianne Stokes.

A barefooted girl, with red cap, followed by some goats; mountainous landscape background. Signed, "Marianne Stokes." Canvas, 18 by 30 in.

PAINTER.

15

IN PERFECT BLISS.

Sir J. E. Millais, Bart., P.R.A.

Full length figure, less than life size, of a little girl, in yellow dress with blue sash and bonnet, sitting in a strawberry bed, with strawberries in her hands, and looking up at two butterflies. Signed with monogram, and dated 1884. Canvas, 48 by 34 in.

16

LINGERING AUTUMN.

Sir J. E. Millais, Bart., P.R.A.

"No spring, nor summer beauty hath such grace
As I have seen in one autumnall face."—*Donne*.

View of a stretch of marshy ground, dotted with bushes and low trees, through which a stream runs to a hatch, seen in the l. foreground; hills in the distance; in the r. foreground is a little girl carrying a pail; blue sky, with light clouds. Signed and dated, "John E. Millais, 1890." Canvas, 47 by 72 in.

17

THE CALF-SHED.

T. Austen Brown.

Interior of a calf-shed, a woman spreading litter. Signed, "T. Austen Brown." Canvas, 46 by 61½ in.

18

OFF THE COAST, PORTRUSH.

Edwin Hayes.

View of the open sea from a rocky coast, with ships; town on the r. Signed and dated, "E. Hayes, 1865." Canvas, 19 by 33½ in.

19

Portrait of MRS. McCULLOCH.

J. Coutts Michie.

Three-quarter figure, seated to r., holding a fan. Signed and dated, "J. Coutts Michie, 1895." Canvas, 49 by 39½ in.

20

LOCH MAREE.

H. W. B. Davis, R.A.

View, looking over the valley, with the Loch in the distance, surrounded by hills; some highland sheep in the foreground; blue sky, with clouds. Signed and dated, "H. W. B. Davis, 1893." Canvas, 43 by 83½ in.

PAINTER.

21

THE LASS THAT LOVES A SAILOR.

Yeend King.

Girl standing at the gate of a house, near a pond; a river with sailing barges in the r. distance; blue sky, with clouds. Signed, "Yeend King." Canvas, 35 by 57½ in.

22

HAPPY AS THE DAY IS LONG.

Thomas Faed, R.A.

A woman seated at a cottage door, sewing a red jacket; beside her is a child holding a kitten. Signed and dated, "Thomas Faed, 1872." 32 by 21½ in.

23

ORPHEUS.

John M. Swan, R.A.

Nude figure of Orpheus, charming with his music the birds and beasts. Signed and dated, "John M. Swan, 1896." Canvas, 50 by 72½ in.

24

THE EVENING STAR.

T. Hope McLachlan.

View from a rocky sea-shore looking out to sea; star seen on the far horizon; blue sky, with dark clouds. Signed and dated, "T. Hope McLachlan, 1896." Canvas, 27½ by 50½ in.

GALLERY No. II.

OIL PAINTINGS—Nos. 25-58.

25

THE FISHERMAN.

PAINTER.

Yeend King.

Wooded landscape, with water in the foreground and cottages on the l.; fisherman, with a boy kneeling beside him, in the middle distance. Signed, "Yeend King." Canvas, 13½ by 20 in.

26

"SO NEAR AND YET SO FAR."

Briton Riviere, R.A.

A white bull-terrier, standing on a chair, is trying to get at some game which hangs out of its reach; five other dogs lying on the floor. Signed with monogram, and dated 1890. Canvas, 22½ by 16½ in.

27

PAUVRE FAUVETTE.

Jules Bastien-Lepage.

Small full length figure of a little peasant girl guarding cattle on a plain, her head and shoulders wrapped in a blanket. Signed and dated, "J. Bastien-Lepage, Damvillers, 1881." Canvas, 63 by 49 in.

28

GATHERING BUTTERCUPS.

James Charles.

Two girls in an orchard, one of them gathering buttercups. Signed, "J. C." Canvas, 28½ by 24 in.

29

THE HARBOUR: LOW TIDE.

Yeend King.

The edge of a harbour; in the l. foreground are an anchor and chains; trees, cottages, and boats in the distance. Signed, "Yeend King." Canvas, 13½ by 17½ in.

PAINTER.

30

THE EMBANKMENT.

Herbert Marshall.

View, looking along the Embankment, towards the Houses of Parliament; New Scotland Yard seen on the r.; snow on the ground. Signed and dated, "Herbert Marshall, 1894." Canvas, 29 by 44 in.

31

A BREEZY DAY.

Henry Moore, R.A.

A wide expanse of open sea, with two sailing vessels; cloudy sky. Signed and dated, "H. Moore, 1887." Canvas, 36 by 60½ in.

32

THE AL-FRESCO TOILET.

Sir Luke Fildes, R.A.

In a courtyard is seated a girl, in a blue skirt, white bodice, and striped green apron, having her fair hair dressed by another girl, who stands beside her; near them is seated a third girl, and in the background are two children at a table. Signed and dated, "Luke Fildes, 1889." Canvas, 67 by 41½ in.

33

A BREEZY DAY OFF THE ISLE OF WIGHT.

Henry Moore, R.A.

View of the open sea, with a rough coast line seen on the r. and in the middle distance; blue sky, and drifting clouds. Signed and dated, "H. Moore, 1890." Canvas, 35½ by 60½ in.

34

ON THE THAMES NEAR SONNING.

Keeley Halswelle.

"Nature with folded hands seemed there
Kneeling at her evening prayer."

The river occupies the centre of the picture; a wooded bank beyond, behind which is seen the setting sun. Signed and dated, "Keeley Halswelle, 1878." Canvas, 29 by 50½ in.

35

BEEHIVES.

Yeend King.

A girl seated in a garden near some beehives; cottage in the distance. Signed, "Yeend King." Canvas, 13½ by 20½ in.

PAINTER.

36

THE HARVESTERS' RETURN.

Edward Stott, A.R.A.

A man and a boy walking through a cornfield, towards the spectator, the man is lighting a pipe; on the r. men reaping; hills in the distance; twilight. Signed, "Edward Stott." Canvas, 25 by 32 in.

37

MAGNOLIA.

J. J. Shannon, A.R.A.

Full length figure of a young girl standing, facing the spectator: long black velvet robe, edged with ermine, white embroidered dress; light red band in her hair; large blossom of magnolia in her l. hand. Signed and dated, "J. J. Shannon, 1899." Canvas, 71 by 38½ in.

38

THE LITTLE HAYMAKERS.

George Clausen, R.A.

Half figures of two girls in a field, one carrying a rake. Signed and dated, "G. Clausen, 1885." Canvas, 17½ by 23½ in.

39

THE PEACEMAKER.

Caroline Gotch.

Small-full length figures of a boy and girl in a landscape; the boy is offering the girl an apple. Signed, "Caroline Gotch." Canvas, 23½ by 19½ in.

40

THE SALMON RIVER: SHADES OF EVENING.

David Farquharson, A.R.A.

View of a wide expanse of moor and forest, with a river flowing across the picture in the foreground; in the l. corner a man fishing; another figure stooping down; blue sky, and clouds. Signed and dated, "David Farquharson, '92-3." Canvas, 59½ by 89½ in.

41

THE GARDEN OF THE HESPERIDES.

Lord Leighton, P.R.A.

The three Hesperides are represented reclining under the tree with the golden apples, of which they were the guardians, and caressing the dragon who assisted them in their task; one of them on the l. is playing a lyre; sea in the background. Canvas, 66 by 66 in. (circular).

PAINTER

42

AN ANGRY DAWN.

Alfred East, A.R.A.

View of a wide spreading landscape; through the centre flows a river crossed by a long bridge, beyond which is seen the spire of a church; thick wood to l., and water in r. foreground; blue sky, with heavy clouds coloured by the rising sun. Signed, "Alfred East." Canvas, 55 by 85½ in.

43

FLIRTATION.

Alexandre E. Zezzos.

A girl in a brown dress, pink apron, and white blouse, seated, leaning back against a wall on which is seated a youth bending over her; another figure of a woman on the r. Signed, "A. E. Zezzos." Canvas, 32½ by 21½ in.

44

HORSES RESTING.

F. Eckenfelder.

Three horses resting under a big tree. Signed and dated, "F. Eckenfelder, München, 1887." Canvas, 13½ by 18½ in.

45

THE CHRISTENING.

Henry Woods, R.A.

In the centre of a group of men and women descending the steps of a church is a woman with a baby, preceded by a little child carrying a tray. Signed and dated, "Henry Woods, Venice, 1896." Canvas, 65½ by 41½ in.

46

ON HIS HOLIDAY: SALMON FISHING IN NORWAY
A SKETCH.

John S. Sargent, R.A.

Small, full length figure of a boy, holding a landing-net, standing on a rock at the edge of a river. Canvas, 27 by 22 in.

47

THE MEET.

H. Büttner.

Numerous figures of ladies and gentlemen, standing and on horseback, near a big tree on the r.; in front of a village inn is a man shoeing a white horse. Signed and dated, "H. Büttner, München, 1888." Canvas, 13 by 20½ in.

48

SILVERY MORN.

PAINTER.

Karl Heffner.

A horse and cart fording a stream, one bank of which is seen in the middle distance, cottage and trees beyond; cloudy sky. Signed, "K. Heffner, München." Canvas, 24½ by 39 in.

49

EARLY SPRING.

J. W. North, A.R.A.

Wooded and hilly landscape, seen through a mist; spring flowers in the foreground, sheep in the r. middle distance. Canvas, 35 by 41½ in.

50

RICHARD, DUKE OF GLOUCESTER, AND THE LADY ANNE.

Edwin A. Abbey, R.A.

"Was ever woman in this humour woo'd?
Was ever woman in this humour won?"

The funeral cortège of King Henry VI. on its way from the Tower to Chertsey. At the top l. corner is seen the body of the King lying clad in armour on a richly decorated bier, from which are suspended many shields; surrounding it are monks bearing lighted candles. In the foreground is the Lady Anne in a rich costume embroidered with heraldic devices, the train of which is held by four pages. At her l. walks Richard, Duke of Gloucester, in a scarlet robe; in his r. hand he holds a ring, in his l. a drawn sword; numerous retinue. Signed and dated, "E. A. Abbey, 1896." Canvas, 51 by 103 in.

51

UNTRODDEN WAYS.

James E. Grace.

View of marshy meadows, with cattle and trees; cloudy sky. Signed, "James E. Grace." Canvas, 39 by 59½ in.

52

SUMMER FROM THE HILL SLOPES.

J. Aumonier.

View of gently rising ground, with water in the l. foreground and trees, beneath which are seated two figures; cloudy sky. Signed, "J. Aumonier." Canvas, 24½ by 36 in.

PAINTER.

53

THE HARVESTERS.

Léon Lhermitte.

Harvest field; in the foreground are four women binding sheaves and gleaning; in the middle distance a stack and outhouse; to the r. men loading a waggon; cottages and hills beyond; blue sky, with clouds. Signed and dated, "L. Lhermitte." Canvas, 30 by 40 in.

54

HOMEWARD.

Richard Ansdell, R.A.

A boy and a girl leading a calf, the girl carries a pitcher in her r. hand; beside her is a dog; blue sky, with clouds. Signed and dated, "R. Ansdell, 1877." Canvas, 27 by 20 in.

55

A HAPPY VISITOR.

C. Bortignoni.

Interior; a cavalier is seated, eating at a table on which is some fruit; on the other side of the table stands a monk cutting bacon. Signed, "C. Bortignoni." Panel, 14 by 18 in.

56

TÊTE-À-TÊTE.

Michael Munkacsy.

Interior; a girl seated near a window beside a table, on which are some flower-pots; opposite her stands a gentleman in a riding dress. Signed, "M. de Munkacsy." Panel, 58 by 42½ in.

57

HARVEST: EWHURST.

Florence A. Saltmer.

A cornfield in the foreground, at the foot of a wooded height; on the l. a man with a scythe; cloudy sky. Signed, "F. A. Saltmer." Canvas, 29½ by 19½ in.

58

A TIGER RESTING.

Harry Dixon.

Tiger lying at full length in a jungle. Signed and dated, "Harry Dixon, '94." Canvas, 12½ by 20 in.

GALLERY No. III.
OIL PAINTINGS—Nos. 59-106.

PAINTER.

59

WHERE GANNETS BUILD.

Peter Graham, R.A.

Precipitous cliffs, rising out of the sea, with numerous gannets alighting on them and flying about; stormy sky. Signed and dated, "Peter Graham, 1896." Canvas, 68 by 51 in.

60

THE MADONNA AND CHILD.

P. A. J. Dagnan-Bouveret, H.F.A.

The Virgin, in white drapery, is standing beneath a pergola, and holding the Child in her arms. Signed and dated, "P. A. J. Dagnan-B., 1888, Ormoy." Canvas, 75 by 51 in.

61

SAINT CECILIA.

J. W. Waterhouse, R.A.

"In a clear walled city on the sea,
Near gilded organ pipes
. . . . slept St. Cecily."

Saint Cecilia is sitting asleep in a chair, with an illuminated missal on her lap; in front of her are two Angels playing musical instruments. Signed and dated, "J. W. Waterhouse, 1895." Canvas, 46 by 77 in.

62

SUMMER IN PICARDY.

Ernest Parton.

View of a river flowing through wooded meadows, spanned by a bridge in the middle distance. Signed, "Ernest Parton." Canvas, 41½ by 59½ in.

PAINTER.

63 THE BURIAL OF THE VIKING.

Frank Dicksee, R.A.

The dead body of the Viking, clad in full armour, is being sent out to sea in a ship which has been set on fire; on the shore are numerous figures raising their weapons to salute the dead, one of them holding a flaming torch. Signed and dated, "Frank Dicksee, '93." Canvas, 72½ by 119½ in.

64 MATERNITÉ.

George Hitchcock.

A woman walking along the dunes with a child in her arms; behind her is a boy who stoops to pick some flowers; the sea is visible in the extreme distance. Signed and dated, "Geo. Hitchcock, 1889." Canvas, 69½ by 97½ in.

65 TANTALLON CASTLE.

Edwin Hayes.

View from a rocky shore looking across a bay to the castle on a headland on the r. Signed, "E. Hayes." Canvas, 41 by 54½ in.

66 FLORA AND THE ZEPHYRS.

J. W. Waterhouse, R.A.

Flora, the Roman goddess of flowers and spring, represented seated in a garden with four attendant maidens, one of whom kneels by her side, is being wooed by the Zephyrs, whose forms are seen in the overhanging foliage. Signed and dated, "J. W. Waterhouse, 1897." Canvas, 42½ by 80 in.

67 FATA MORGANA.

George Frederick Watts, R.A.

"The subject is taken from Boiardo's 'Orlando Innamorato.' The female figure represents Fortune or Opportunity, flying through the air amidst bushes, hotly pursued by a knight, who seeks in vain to lay hold of the forelock of her hair, by which she alone can be captured; in his efforts to grasp the lock he clutches her blue drapery; before Fortune runs a little mocking sprite, beckoning." Signed and dated, "G. F. Watts, 1865." Canvas, 79½ by 40½ in.

PAINTER.

68

A GAMBLER'S WIFE.

Marcus Stone, R.A.

A lady is seated beneath a tree, at the foot of a terrace, on which are seen a nurse and two children; beside her is a cat, asleep; to the l. are two gentlemen playing cards, with others looking on. Signed, "Marcus Stone." Canvas, $36\frac{1}{2}$ by 60 in.

69

LANDSCAPE WITH CATTLE.

J. Denovan Adam.

A number of cattle browsing along a lane. Signed, "J. Denovan Adam." Canvas, $23\frac{1}{2}$ by $35\frac{1}{2}$ in.

70

WAYSIDE PASTURE.

T. Austen Brown.

Cattle feeding along a lane, tended by a girl. Signed, "T. Austen Brown." Canvas, 52 by $58\frac{1}{2}$ in.

71

MEAD AND STREAM.

B. W. Leader, R.A.

View of a meadow, through which flows a stream crossed by a footbridge in the l. foreground; in the middle distance are cottages, and cattle and sheep browsing beneath high trees; two children and a dog are at a gate on the r.; beyond which is seen rising ground with sheep; blue sky, with clouds. Signed and dated, "B. W. Leader, 1893." Canvas, 53 by $89\frac{1}{2}$ in.

72

"MUSIC, WHEN SWEET VOICES DIE,
VIBRATES IN THE MEMORY."—Shelley.

Sir W. Q. Orchardson, R.A.

A lady seated at an Empire piano, is turning the leaves of a book of music. Signed and dated, "W. Q. Orchardson, '93." Canvas, 39 by $31\frac{1}{2}$ in.

PAINTER.

73 "THE SLEEP THAT IS AMONG THE LONELY HILLS."

J. MacWhirter, R.A.

View, looking down a glen, with high rocks on the r., crowned by Scotch firs; high mountains in the distance; evening sky. Signed, "MacW." Canvas, 47½ by 71½ in.

74 IN A DERBYSHIRE DALE.

Yeend King.

On the r. rises a steep limestone rock, in front of which a stream flows through a meadow, towards a village. Signed, "Yeend King." Canvas, 60 by 86 in.

75 A MORNING STUDY.

M. Ridley Corbet, A.R.A.

View of an extensive plain, with hills in the distance. Signed and dated, "M. R. Corbet, 1889-93." Canvas, 8 by 22 in.

76 LOVE'S JEWELLED FETTER.

Sir L. Alma-Tadema, R.A.

Two ladies, seated on a marble terrace overlooking a lake, with mountains beyond; one of them places a ring on the finger of the other; their figures are partially concealed by an azalea-bush. Signed, "L. Alma-Tadema, op. cccxxviii." Canvas, 25 by 18 in.

77 THE YOUNG DUKE.

Sir W. Q. Orchardson, R.A.

Numerous figures, standing at a table covered with dishes of fruit and flowers, and toasting the young duke, who is seated at the head. Signed and dated, "W. Q. Orchardson, '88." Canvas, 58 by 98 in.

78 LONG AFTER.

David Murray, R.A.

View of Corfe Castle on a hill in the r. distance; blue sky, with clouds. Signed and dated, "David Murray, '94." Canvas, 72 by 108 in.

PAINTER.

79

VIEW BY A WOOD NEAR THE ARNO.

Edith Corbet (Mrs. Ridley Corbet).

Trees and a building in the foreground; beyond is seen the river, backed by high hills. Signed and dated, "Edith Corbet, 1892." Canvas, 8 by 21 in.

80

AN EASTERN GIRL.

Jean Léon Gérôme, H.F.A.

Small full length figure of a girl leaning against a wall, holding a chibouque in her r. hand; female figure in a doorway on the l. Signed "J. L. Gérôme." Canvas, 20½ by 16 in.

81

THE CANAL.

David Murray, R.A.

View of a canal, bordered by trees and cottages; on the l. bank is a barge, near which are a woman and child; cloudy sky. Signed and dated, "David Murray, '96." Canvas, 47 by 71½ in.

82

LYNDALE, DEVON.

Yeend King.

View, looking up a valley, through which flows a mountain stream. Signed, "Yeend King." Canvas, 62 by 87 in.

83

THE OLD WEDDING GOWN.

E. J. Gregory, R.A.

Full length figure of a little girl, arrayed in a white silk embroidered wedding gown, which she has taken from an old oak chest seen on the r. Signed and dated, "E. J. Gregory, 1903." Canvas, 42 by 29½ in.

84

PLOUGHING.

George Clausen, R.A.

Undulating country; a man ploughing with two horses led by a boy. Signed and dated, "G. Clausen, 1889." Canvas, 47 by 72 in.

PAINTER.

85

THE PRESS GANG.

Alexander Johnston.

"Tom's honeymoon was a luckless one, for on the very day on which he had taken a wife, he was met coming from church by a press-gang on Tower Hill; and despite Tom's showing fight, and his maiden wife's tears, the Chelsea waterman was at once kidnapped, and taken on board a sloop of war."—An old Journal. Signed, "Alex. Johnston." Canvas, 54 by 48 in.

86

CUPID AND PSYCHE.

William Adolphe Bouguereau.

Two nude figures, less than life size; Cupid is flying upward, and supporting Psyche with his l. hand. Signed and dated, "W. Bouguereau, 1889." Canvas, 79 by 47 in.

87

UNE SOIRÉE D'AUTOMNE.

Henri Harpignies.

Hilly foreground with trees, overlooking a lake, and mountains beyond; figure on the r.; evening sky. Signed and dated, "H. Harpignies, '94." Canvas, 45½ by 62 in.

88

"THE EVENING SUN HAS SUNK TO REST
'MANG MOORS AND MOSSES, MONY O."

J. Johnstone Inglis.

A moor, with marshy ground in front; mountains beyond; cloudy and sunset sky. Signed and dated, "J. J. Inglis, 1891." Canvas, 49 by 71½ in.

89

"PAS MÈCHE."

Jules Bastien-Lepage.

A boy standing near a rustic fence carrying a whip, with a trumpet slung on his back. Signed and dated, "J. Bastien-Lepage, Damvillers, '82." Canvas, 52 by 35 in.

90

THE THREAT.

PAINTER.

John Pettie, R.A.

Three-quarter figure of a man, in full armour, with red plumes in his helmet, standing in an open gateway, and holding out his clenched r. hand. Signed and dated, "J. Pettie, 1875." Canvas, 49 by 33 in.

91

BURNHAM BEECHES.

W. Follen Bishop.

View of a pool, surrounded by trees; blue sky, with clouds. Signed, "W. Follen Bishop." Canvas, 47½ by 71 in.

92

THE ORPHAN.

Sir Ernest A. Waterlow, R.A.

A shepherd, in charge of a small flock, is about to feed a lamb, which looks up at him; beyond are seen a lake and high mountains; cloudy sky. Signed, "E. A. Waterlow." Canvas, 35 by 60 in.

93

THE JUDGMENT OF PARIS.

Solomon J. Solomon, R.A.

Full length nude figure of Venus, standing up, and holding drapery in her l. hand; on either side of her are Minerva and Juno, the former seated; near the latter is a goat lying down; the golden apple is on the ground. Signed and dated, "Solomon J. Solomon, '91." Canvas, 96 by 66 in.

94

"'TIS BEST TO BE OFF WITH THE OLD LOVE,
BEFORE YOU ARE ON WITH THE NEW."

William Oliver.

A woman, seated on a tree-trunk at the corner of a lane, with a large jug by her side, is watching a man and a woman embracing. Signed, "W. Oliver." Canvas, 35½ by 27½ in.

PAINTER.

95

"NOW CAME STILL EVENING ON."

H. W. B. Davis, R.A.

A shepherd and his flock occupy the r. foreground and middle distance; to the l. is a marshy pool, in which the moon is reflected; low hills beyond. Signed and dated, "H. W. B. Davis, 1887." Canvas, $47\frac{1}{2}$ by 60 in.

96

Portrait of MRS. McCULLOCH.

P. A. J. Dagnan-Bouveret, H.F.A.

Three-quarter figure seated to r., her l. hand resting on the arm of the chair; three-quarter profile; green fur-trimmed dress; dark background. Signed and dated, "P. A. J. Dagnan-B., 1900." Canvas, 50 by 38 in.

97

THE HAMLET BY THE SEA.

Peter Graham, R.A.

Rocky coast and cliffs to l., on which is seen the hamlet; on a large rock in the centre gulls are alighting; rough sea; cloudy sky. Signed and dated, "Peter Graham, 1892." Canvas, $47\frac{1}{2}$ by 72 in.

98

A LIGHT CATCH.

C. Napier Hemy, A.R.A.

A boy in a boat is handing a basket to a man, coming down the steps of a jetty; castle on hills to l., and the open sea beyond. Signed and dated, "C. Napier Hemy, 1890." Canvas, $35\frac{1}{2}$ by $47\frac{1}{4}$ in.

99

THE HALF MOON.

David Murray, R.A.

View of low-lying country; through it flows a river, in which cattle are standing; woods in the middle distance; cloudy sky. Signed and dated, "David Murray, '92." Canvas, 47 by $71\frac{1}{2}$ in.

100

THE DAPHNEPHORIA.

PAINTER.

Lord Leighton, P.R.A.

This picture when exhibited was thus described:—

A triumphal procession, held every ninth year at Thebes, in honour of Apollo, and to commemorate a victory of the Thebans over the Æolians of Arne. Its name was derived from the laurel branches carried by those who took part in the festival, the laurel—or more properly the bay—being sacred to Apollo.

The procession is led by a youthful priest called the Daphnephoros (laurel-bearer); before him a boy, his kinsman, bears a symbolic standard called the *Kopo*, and indicating the sun, moon, and stars. Behind the Daphnephoros, three lads carry a trophy of golden armour; they are followed by the choir of Theban maidens, who, crowned with laurel, and each bearing a laurel-branch, sing the hymn to Apollo under the direction of the chorus-leader. The procession is closed by boys carrying votive tripods.

In the valley below is seen the town of Thebes. See Proclus, "Chrestomath," p. 11. Canvas, 89 by 204 in.

101

MARSHLANDS.

Cecil G. Lawson.

View, looking through the overhanging branches of trees which occupy the foreground, across marshy meadows in which are cattle. Signed and dated, "Cecil G. Lawson, 1876." Canvas, 47 by 70½ in.

102

BLITHE MAY-DAY.

J. Lawton Wingate.

Rising ground, on which are two men lying down by a horse and cart; to the r. a pool; extensive plain to l.; hills beyond; cloudy sky. Signed, "J. L. Wingate." Canvas, 34½ by 44½ in.

103

MANGOLDS.

David Murray, R.A.

A field of mangolds, on which crows are alighting; to the l. is a cornfield and a hamlet, with its church tower; in the r. distance long low hills; blue sky, with clouds. Signed and dated, "David Murray, '91." Canvas, 48 by 72 in.

PAINTER.

104 Portrait of the late GEORGE McCULLOCH, ESQ.

P. A. J. Dagnan-Bouveret, H.F.A.

Mr. McCulloch, by whom the Collection of Pictures and Statuary now being exhibited was formed, was born at Glasgow in 1848. After some years passed in pastoral and mining pursuits in different parts of the world, he settled down in New South Wales, and became actively associated with the development of the Broken Hill Mines and other industrial undertakings. An early love of art led him to spend a large portion of the wealth derived from these undertakings in the purchase of modern works of art. He began buying in 1888, the first picture purchased being No. 85. Then came Nos. 269, 26, 130, 145, 41, 5, 181, 86, 188, 4, 174, 103, 154, 120, 3, and 21, to name some of the more important earlier acquisitions. Others quickly followed, and down to the time of his death, in 1907, Mr. McCulloch continued to add to the large and remarkable collection now exhibited to the public through the kindness of Mrs. McCulloch.

Three-quarter figure, standing, facing the spectator; his r. arm leaning on a table; brown coat; grey background. Signed and dated, "P. A. J. Dagnan-B., 28 April, 1898." Canvas, 50½ by 38½ in.

105 AFTER LANGSIDE: QUEEN MARY'S FAREWELL TO SCOTLAND.

Andrew C. Gow, R.A.

Mary Queen of Scots, after her flight from Loch Leven Castle, and defeat at Langside, near Glasgow, made her escape to England.

The queen, just before dismounting and embarking in the boat seen on the l., is bidding farewell to one of her companions. Signed and dated, "A. C. Gow, 1891." Canvas, 44 by 60 in.

106 THE PAGE AND THE QUEEN.

Marianne Stokes.

Illustrating Heine's legend:

"It was a page without renown
Blonde was his hair, light was his mien,
And he bore up the silken gown
Of the young Queen."

Signed, "M. S." Canvas, 40 by 38 in.

GALLERY No. IV.

OIL PAINTINGS—Nos. 107-126.

- 107 THE LONELY FARM. PAINTER.
Alfred Parsons, A.R.A.
The farm and its buildings occupy the centre and l. of the picture; in the foreground is a field of swedes, which five women are pulling up and cutting; sunset sky. Signed and dated, "Alfred Parsons, 1894." Canvas, 55 by 71 in.
- 108 AUTUMN'S WOOLING. Yeend King.
View of a river flowing through densely wooded pasture land; rising ground to the l.; cloudy sky. Signed, "Yeend King." Canvas, 59 by 87½ in.
- 109 LEAR AND CORDELIA. Edwin A. Abbey, R.A.
Cordelia.—"The jewels of our father, with washed eyes
Cordelia leaves you: I know you what you are;
And like a sister am most loath to call
Your faults as they are named. Love well our father;
To your professed bosoms I commit him;
But yet, alas, stood I within his grace,
I would prefer him to a better place.
So farewell to you both."—*King Lear* (Act I. Scene 1).
The King, on the r., is leaving the room followed by a dog and some soldiers; on the l. are his two elder daughters, Goneril and Regan, while in the centre stands Cordelia, turning to her sisters, and giving her l. hand to the King of France. Signed and dated, "E. A. Abbey, 1898." Canvas, 54 by 126 in.

PAINTER.

110 THE GORGE, FONTAINEBLEAU.

H. Hughes-Stanton.

View looking down towards the gorge, with rocks and trees in the foreground. Signed and dated, "H. Hughes-Stanton, 1907." Canvas, 55½ by 82½ in.

111 FULL MOON AND SPRINGTIDE.

David Farquharson, A.R.A.

To the l. a road leads towards a village, with high cliffs beyond; in the centre is depicted the rush of the tide past the headland; full moon reflected on the sea. Signed and dated, "David Farquharson, 1904." Canvas, 65½ by 95 in.

112 CHARITY.

Frank Brangwyn, A.R.A.

Numerous figures receiving charity; the principal one is an old man leaning on a crutch. Signed and dated, "F. B., 1900." Canvas, 55 by 60½ in.

113 HARVEST.

J. Coutts Michie.

Extensive cornfields, and dark woods beyond; on the r. is a woman seated; cloudy sky. Signed, "J. Coutts Michie." Canvas, 47 by 72 in.

114 THE CONNOISSEUR.

A. Holmbert.

An old man, seated at a table covered with numerous articles of vertu, one of which he is examining with a magnifying glass. Signed, "A. Holmbert." Canvas, 44 by 56 in.

115 A GLASS OF WINE WITH CÆSAR BORGIA.

Hon. John Collier.

Cæsar Borgia, with his father Pope Alexander VI., and his sister Lucrezia, are at a table; the first-named offers a flagon of wine to a man who stands on the other side of the table. Signed and dated, "John Collier, 1893." Canvas, 71½ by 87½ in.

PAINTER.

116 ON HIS HOLIDAY: SALMON-FISHING IN NORWAY.

John S. Sargent, R.A.

Full length figure of a boy lying on rocks beside a swiftly-flowing river; one knee rests on his landing-net, and in his r. hand he holds a gaff. Signed, "John S. Sargent." Canvas, 53½ by 95½ in.

117 "CAULD BLAWS THE WIND FRAE EAST TO WEST."

Joseph Farquharson, A.R.A.

A woman and two children, with a boy a little distance behind, are struggling against the east wind along a road leading through rough ground; dark and stormy sky. Signed, "J. Farquharson." Canvas, 44½ by 71½ in.

118 TO THE WINTER TRYST THROUGH GLENOGLE.

J. Denovan Adam.

A herd of Scotch cattle advancing through a snow-covered glen to winter quarters. Signed, "J. Denovan Adam." Canvas, 42 by 59½ in.

119 THE MILLER'S DAUGHTER.

Robert W. Macbeth, R.A.

A girl, seated, fishing in the stream, which flows towards the mill in the centre; beside her lies a dog. Signed, "R. M., 1889." Canvas, 54½ by 66 in.

120 "CALEDONIA STERN AND WILD."

Peter Graham, R.A.

Mountainous country, partly obscured by mist and cloud; three Highland cattle in the foreground, others seen dimly through the mist. Signed and dated, "Peter Graham, 1891." Canvas, 48 by 72 in.

121 THE FLOWER-SELLER: VENICE.

Henry Woods, R.A.

Full length figure of a woman, leaning against a balustrade and holding a flower in her r. hand; beside her is a large basket of flowers; behind is seen the Giudecca, with buildings beyond, among them the church of Santa Maria della Salute, and the Campanile. Signed and dated, "Henry Woods, Venice, 1895." Canvas, 35½ by 20½ in.

PAINTER.

122

OPHELIA.

J. W. Waterhouse, R.A.

Ophelia is seated on the stem of a willow beside a stream covered with water lilies, entwining flowers in her hair. Signed, "J. W. Waterhouse." Canvas, 47½ by 28 in.

123

"THE RAIN IS OVER AND GONE."

Alfred Parsons, A.R.A.

View over an extensive valley, covered with trees in full blossom; through the centre of the picture runs a road, along which three women are advancing; behind them is a waggon with two horses and a man with a dog; blue sky, with passing rainclouds. Signed, "Alfred Parsons." Canvas, 47 by 71½ in.

124

THE WATER SPLASH.

H. H. La Thangue, A.R.A.

A boy driving a flock of geese to a pond in the foreground; wooded background. Signed, "H. H. La Thangue." Canvas, 45 by 36½ in.

125

THE CALL TO ARMS

J. Seymour Lucas, R.A.

"With his white hair unbonneted, the stout old sheriff comes;
Behind him march the halberdiers; before him sound the drums;
His yeomen round the market cross make clear an ample space;
For there behoves him to set up the standard of Her Grace.
And haughtily the trumpets peal, and gaily dance the bells,
As slow upon the labouring wind the royal blazon swells.—*Macaulay*."

A quay-side crowded with figures taking part in and watching the scene described in the above lines; the masts of numerous vessels are visible in the background; blue sky, with clouds. Signed and dated, "Seymour Lucas, 1894." Canvas, 60 by 90 in.

126

CIDER APPLES.

H. H. La Thangue, A.R.A.

In an orchard a boy is emptying apples out of a basket on to a cloth; to the l., in the background, is a woman stooping to gather apples. Signed, "H. H. La Thangue." Canvas, 43 by 37 in.

GALLERY No. V.

OIL PAINTINGS—Nos. 127-151.

127

WORCESTER CATHEDRAL.

PAINTER.

B. W. Leader, R.A.

View, looking across the Severn, with the Cathedral on the farther side; sunset sky. Signed and dated, "B. W. Leader, 1894." Canvas, 53 by 89½ in.

128

THE WILD NORTH SEA.

Robert W. Allan.

A stone pier, curving away to the r., occupies the centre of the picture; within are a number of fishing-boats, and on the pier numerous figures; rough sea; grey sky. Signed, "Robert W. Allan." Canvas, 44 by 75 in.

129

THREE GENERATIONS.

Robert McGregor.

An old woman, with a basket on her arm, is walking along the edge of a field, accompanied by a younger woman, who carries a baby; other figures in the background; cloudy sky. Signed, "R. McGregor, R.S.A." Canvas, 55½ by 37½ in.

130 WHEN THE SUN IS SET: A WORCESTERSHIRE VILLAGE.

B. W. Leader, R.A.

Marshy foreground; trees and a village in the middle distance. Signed and dated, "B. W. Leader, 1892." Canvas, 44 by 71½ in.

PAINTER.

131 'TWIXT LIFE AND DEATH.

T. C. Gotch.

The street of a fishing village; in the foreground is a woman in an attitude of grief, with two children; on the other side of the street are numerous figures gazing out to sea at a smack in distress. Signed and dated, "T. C. Gotch, 1890." Canvas, 59 by 72½ in.

132 THE COMING STORM.

Robert W. Macbeth, R.A.

On a river, which flows along the foreground and away to the r., a boat, in which are several girls and children, is being towed by a woman; other figures on the bank near a windmill; very stormy sky. Signed and dated, "R. M., 1894." Canvas, 56 by 95½ in.

133 THE CHILD ENTHRONED.

T. C. Gotch.

Full length figure of a child with fair hair, seated on a throne. Signed, "T. C. Gotch." Canvas, 62½ by 40 in.

134 LANDSCAPE.

Karl Heffner.

A large expanse of water, with trees and buildings beyond. Signed, "K. Heffner." Canvas, 44½ by 65 in.

135 THE POOR ARE THE FRIENDS OF THE POOR.

John R. Reid.

A poor woman, with three children, one in her arms, is receiving food from a little girl who has come with her mother and two children from the house to the l.; leafless trees and haystack near; wide landscape to the r., in which a water-mill is seen, and a distant flat country. Signed and dated, "John R. Reid, '93." Canvas, 49 by 75 in.

136 FAIRY TALES.

J. J. Shannon, A.R.A.

A lady, seated with her back to the spectator, is reading from a book to two little girls. Signed and dated, "J. J. Shannon, 1895." Canvas, 34 by 44 in.

137

BY THE RIVER.

Robert Noble.

View, looking across a river; trees and cottages on the farther side.
Signed, "R. Noble." Canvas, 11 by 19½ in.

138

THE GOOD SHEPHERD.

Richard Ansdell, R.A.

The shepherd is carrying a sheep on his shoulders; with him are two dogs; wintry and mountainous landscape. Signed and dated, "18 R. Ansdell, A.R.A., 66." Canvas, 53 by 41½ in.

139

A HIGHLAND GLEN.

Peter Graham, R.A.

Bleak mountain moorland, with a rushing stream in the foreground; on the farther bank are some Highland cattle. Signed and dated, "Peter Graham, 1891." Canvas, 53½ by 41½ in.

140

THE KITE.

Charles Sims, A.R.A.

A girl, seated on the dunes, watches a child playing with a kite. Signed, "Sims." Canvas, 28 by 36 in.

141

A SUMMER'S DAY.

James Charles.

A shepherd, with a small flock of sheep, near some cottages and farm buildings; blue sky, with clouds. Signed, "J. Charles." Canvas, 14½ by 23½ in.

142

FLORENCE: EVENING.

Albert Goodwin.

The buildings of Florence are seen through the stems of trees in the foreground; a woman and boy are driving a flock of goats on the l.; sunset sky. Signed and dated, "Albert Goodwin, 1896." Canvas, 47 by 78½ in.

PAINTER.

143

THE RIVER ROAD.

David Murray, R.A.

A river occupies the whole of the foreground, and is seen winding away in the l. distance; it is crossed on the r. by a bridge overhung by tall trees; from the bridge the road passes along the farther bank of the river, near which are some cottages; on the road is a man driving some cattle; other figures near a single arch bridge on the l.; clear sky. Signed and dated, "David Murray, '92." Canvas, 47 by 71 in.

144

MOOR AND MEADOW.

Annette Elias.

A wide expanse of heath and field, with a winding road on the r. Signed, "Annette Elias." Canvas, 39½ by 59½ in.

145

FORGING THE ANCHOR.

Stanhope A. Forbes, A.R.A.

Interior of a blacksmith's shop; composition of seven figures; in the centre, three men are forging an anchor; a boy on the r. blows the bellows. Signed and dated, "Stanhope A. Forbes, 1892." Canvas, 84 by 68 in.

146

ABOVE THE MILL.

David Murray, R.A.

View, looking down a mill-stream, on which are some ducks; a farmyard and trees beyond. Signed and dated, "David Murray, '98." Canvas, 47 by 71 in.

147

NOONTIDE.

Edwin Ellis.

View from the sandy shore of a bay, on which are several boats, looking across to a rocky coast, with an island to the l. Signed, "E. Ellis." Canvas, 59 by 35 in.

148

AFTERGLOW IN ITALY: EVENING.

M. Ridley Corbet, A.R.A.

View, looking across some reed-fringed pools; houses and cattle on the farther bank, and hills beyond; sunset sky. Signed, "M. R. Corbet." Canvas, 45 by 82½ in.

149

JOHN ANDERSON, MY JO.

PAINTER.

Alexander Johnston.

"Now we maun totter down, John,
But hand in hand we'll go,
And sleep thegither at the foot,
John Anderson, my Jo."—*Burns*.

Small three-quarter figures of an old man and woman seated near a window. Signed and dated, "Alex. Johnston, 1861." Canvas, 17½ by 23½ in.

150

POT LUCK.

William Strutt.

Four dogs are helping themselves to the contents of a pot of food; in the background is an old man breaking stones. Signed, "William Strutt." Canvas, 24 by 28 in.

151

THE MILLER'S DAUGHTER.

Yeend King.

"It is the miller's daughter,
And she has grown so dear, so dear."

A man is talking to a girl close to a weir; the mill is in the background. Signed, "Yeend King." Canvas, 46 by 65½ in

GALLERY No. VI.

OIL PAINTINGS—Nos. 152-178.

- 152 THE WHITE HEAT. PAINTER.
David Murray, R.A.
Flat and marshy country, with large pools, in which are standing cattle, and a mare and foal, in the foreground; trees on l.; clear sky. Signed and dated, "David Murray, '92." Canvas, 48 by 72 in.
- 153 THE SLEEPING PRINCESS.
Sir Edward Burne-Jones, Bart.
The princess is lying at full length, asleep on a couch; one of her maidens, also asleep, lies beside her, and at her feet are two others; drapery and wild roses form the background. Signed and dated, "E. B. J., 1872-94." Canvas, 49 by 91 in.
- 154 THE BANK OF ENGLAND.
William Logsdail.
The Bank is seen on the l., and the Royal Exchange in the centre; the foreground is crowded with carriages and pedestrians. Signed, "W. Logsdail." Canvas, 24½ by 29½ in.
- 155 PRISCILLA'S WEDDING.
Robert Hillingford.
"Lo! when the service was ended, a form appeared on the threshold,
Clad in armour of steel, a sombre and sorrowful figure!
Why does the bridegroom start, and stare at the strange apparition?
Why does the bride turn pale, and hide her face on his shoulder?"
Longfellow ("Miles Standish").
Signed, "R. Hillingford." Canvas, 19½ by 29½ in.

PAINTER.

156 PSYCHE BEFORE THE THRONE OF VENUS.

Henrietta Rae.

Venus, seated in a marble alcove on a throne covered with red draperies, and attended by maidens, is looking down at Psyche, who has fallen in suppliant attitude with her face downwards on the steps of the throne. Signed, "H. Rae." Canvas, 76 by 120 in.

157 THE CREW.

"It was time for us to leave her."

C. Napier Hemy, A.R.A.

A crew of ten men have abandoned their vessel, which is seen in the r. distance, and have taken to an open boat; three of them are hoisting a sail and two others are looking at a compass; stormy sky; very rough sea. Signed and dated, "C. Napier Hemy, 1902." Canvas, 59½ by 96½ in.

158 THE LION AT HOME.

Rosa Bonheur.

Life-size figures of a lion, lioness, and three cubs, all lying down. Signed and dated, "Rosa Bonheur, 1881." Canvas, 63 by 102 in.

159 "VAE VICTIS!"
THE SACK OF MOROCCO BY THE ALMOHADES.

Arthur Hacker, A.R.A.

On the floor of a large hall lie several women and a child in attitudes of despair; a slave is carrying the body of another woman down some steps leading to the hall under an open archway, through which are seen the buildings of the town; one side of the steps is lined with armed men; from a balcony on the r., over which hangs an Oriental carpet, three chiefs survey the scene. Signed and dated, "Arthur Hacker, 1890." Canvas, 64½ by 107 in.

160 BRITISH MATRONS.

Edwin Douglas.

Two mares with their foals on rising ground; another mare and foal in l. distance; evening sky. Signed with monogram, and dated 1891. Canvas, 31½ by 41 in.

PAINTER.

161

OFF GERRAN BAY, CORNWALL.

Henry Moore, R.A.

A wide expanse of sea with the coast in the middle distance; sailing vessels to the r.; blue sky, with clouds. Signed and dated, "H. Moore, 1891." Canvas, 23½ by 39½ in.

162

PSYCHE'S WEDDING.

Sir Edward Burne-Jones, Bart.

Psyche is advancing, preceded and followed by maidens; the first bears a torch, others strew flowers and play musical instruments; an old man with a staff comes last. Signed and dated, "E. B. J., 1895." Canvas, 46 by 84½ in.

163

THISTLEDOWN.

David Murray, R.A.

A broad flat field with thistledown in the foreground; beyond is a shepherd with his dog and flock; woods in the distance; clear sky. Signed and dated, "David Murray, '95." Canvas, 47 by 71½ in.

164

POLO.

John C. Dollman.

A group of eight men playing polo; rising ground behind; blue sky, with clouds. Signed and dated, "J. C. Dollman, 1890." Canvas, 30½ by 56½ in.

165

EVENING TIME.

Peter Graham, R.A.

Some Highland cattle crossing a stream, which flows through a wooded valley; hills to the l.; evening sky. Signed and dated, "Peter Graham, 1891." Canvas, 63½ by 47½ in.

166

CATTLE.

T. Sidney Cooper, R.A.

In the r. foreground are four cows, one of which is standing in a stream; other cows on the l.; blue sky, with clouds. Signed and dated, "T. Sidney Cooper, R.A., 1886." Canvas, 29½ by 41½ in.

PAINTER.

167 SUMMER AFTERNOON ON THE DOWNS.

James J. Hill.

In the foreground is a shepherd boy asleep, with his dog; sheep lying down to the l.; in the background the sea; cloudy sky. Signed, "J. J. Hill." Canvas, 27½ by 35½ in.

168 ONE-AND-TWENTY.

Samuel Edmund Waller.

Six men, some of them in hunting costume, and a lady, on horseback, are toasting a youth who stands on the steps of an old manor house; other figures and a park seen to the r. Signed and dated, "S. E. Waller, 1891." Canvas, 64 by 100½ in.

169 AUTUMN GLORY.

Sir Ernest A. Waterlow, R.A.

A broad river in the foreground, dotted with reedy islets; to the l. is a man in a punt; blue sky, with clouds. Signed, "E. A. Waterlow." Canvas, 42 by 72 in.

170 THE SWIMMERS' POOL.

Henry S. Tuke, A.R.A.

Five boys bathing from a boat, which lies in a pool between two large rocks; open sea beyond; blue sky. Signed and dated, "H. S. Tuke, 1895." Canvas, 48 by 72 in.

171 ABINGDON.

Vicat Cole, R.A.

View, looking along the Thames; on the l. are the buildings of the town, above which rises the spire of St. Helen's Church; in the foreground is a barge, partly under a bridge; trees to r. Signed, with monogram, and dated, 1882. Canvas, 43½ by 71½ in.

172 "OF SUCH IS THE KINGDOM OF HEAVEN."

Frank Bramley, A.R.A.

The funeral of a small child in a fishing village; the coffin is borne by four girls dressed in white, and in front are several little girls singing. Signed and dated, "Frank Bramley, '91." Canvas, 71½ by 99½ in.

PAINTER.

173

"HIGH, LOW, JACK, AND THE GAME."

Hamilton Macallum.

On the deck of a barge are four men playing cards, with two boys looking on; in the stern stands a woman knitting, with a girl lying down beside her; beyond is a wide expanse of water, with the shore in the distance; shipping and buildings on r. Signed and dated, "Hamilton Macallum, 1891." Canvas, 41 by 80½ in.

174

CRABBER'S BAIT.

C. Napier Hemy, A.R.A.

In a fishing-boat moored to a jetty a man is seated, watching another man taking a fish from a net which a woman is holding; rocky coast and the open sea behind. Signed and dated, "C. N. H., 1891." Canvas, 32 by 48 in.

175

MOTHER AND CHILD.

G. Spencer Watson.

A lady, seated before a dressing-table, has turned round to look at the nude figure of a boy lying on a bed. Canvas, 39½ by 49½ in.

176

GONE TO EARTH.

John Emms.

The huntsman has dismounted and, surrounded by his hounds, is watching a man about to put a terrier into the earth. Signed, "Jno. Emms." Canvas, 29½ by 59 in.

177

THE PRIEST'S BIRTHDAY.

John Bagnold Burgess, R.A.

The priest, standing in a courtyard, is about to receive a fern in a pot from a widow, with whom are two children; behind, to the l., are a man and a little girl, each holding an offering. Signed and dated, "J. B. Burgess, 1892." Canvas, 43½ by 33½ in.

178

SUMMERTIME.

H. W. B. Davis, R.A.

Some cattle standing in a stream flowing through pastures and bordered by willows. Signed, "H. W. B. Davis." Canvas, 19½ by 39 in.

GALLERY No. VII.

OIL PAINTINGS—Nos. 179-206.

- 179 FORDING A HIGHLAND RIVER: GLEN FINLAY. PAINTER.
J. Denovan Adam.
Mountainous country, with a herd of cattle fording the river in the foreground. Signed, "J. Denovan Adam." Canvas, 53½ by 77½ in.
- 180 AN ALBANIAN HOME. P. Joanowitch.
A little girl with a musical instrument is being led in by another girl, to play before four men, three seated and one standing; near the man on the r. is a child with a coffee-tray. Signed and dated, "P. Joanowitch, Paris, 1890." Canvas, 37 by 58 in.
- 181 THE WINNING TRICK. F. Domingo.
Interior of an inn; composition of several figures; the principal group consists of three men playing cards; other groups seated and standing at tables, and a man entering through a door on the r. Signed and dated, "F. Domingo, 1891, Paris" Canvas, 51 by 77½ in.
- 182 A RIVER IN AN AUTUMN SUNSET. Fritz Thaulow.
The river is seen flowing between wooded hills, on which is reflected the setting sun. Signed, "Fritz Thaulow." Canvas, 31 by 39 in.
- 183 THE MISHAP. A. Humborg.
Interior of a monastic kitchen, in which are four monks, one of whom has fallen down the steps in entering, and dropped a basket of eggs and a jug of milk, affording considerable amusement to the other three. Signed and dated, "A. Humborg, München, '87." Canvas, 27½ by 36½ in.

PAINTER.

184

A COMING STORM.

W. Lommens.

A heavy tree trunk is being drawn by three horses along a sandy road leading past a cottage into a wood; stormy sky. Signed, "W. Lommens." Canvas, $38\frac{1}{2}$ by $61\frac{1}{2}$ in.

185

BOABDIL'S FAREWELL TO GRANADA.

Francisco Pradilla.

Boabdil, the last King of Granada, and his retinue, are taking their farewell look at the city, seen in the r. distance, which has just been surrendered to the Spaniards. The spot is now known as "El ultimo suspiro del Moro." Boabdil has dismounted, and stands in front of his followers, among whom are some women mounted on mules; immediately behind him are three kneeling figures. Signed and dated, "F. Pradilla Ortiz, Granada 1879; Roma, 1892." Inscribed on a rock are the words "El suspiro del Moro." Canvas, 77 by 118 in.

186

A FACTORY IN NORWAY.

Fritz Thaulow.

View of a partially frozen river, flowing between buildings; hills, covered with snow, in the distance. Signed, "Fritz Thaulow." Canvas, $31\frac{1}{2}$ by $38\frac{1}{2}$ in.

187

THE WEDDING DRESS.

A. Wright.

Three women seated round a table dressmaking. Canvas, $27\frac{1}{2}$ by $35\frac{1}{2}$ in.

188

AFTER DESSERT.

Michael Munkacsy.

Composition of nine figures; a family group, seated and standing at a dining-room table, and examining a litter of puppies which a woman has just brought in in a basket. Signed, "M. de Munkacsy." Canvas, 50 by 78 in.

189

LA CÈNE.

P. A. J. Dagnan-Bouveret, H.F.A.

The Last Supper. Our Lord is seen holding the cup in His r. hand, and resting His l. on the bread; on either side are seated the Apostles. Finished study for the large picture. Signed and dated, "P. A. J. Dagnan-B., 1896." Canvas, 41 by 69 in.

PAINTER.

190

AN ARAB ENCAMPMENT.

Leopold C. Müller.

The scene is laid on the edge of the desert near the Pyramids, which are seen in the r. distance; numerous figures grouped round camels, three of which are standing in the foreground; on the r. stand two women, one bearing a pitcher on her head; blue sky. Signed, "Leopold Carl Müller." Canvas, 43 by 83 in.

191

THE NATIONAL GAME, SAMARKAND.

F. Roubaud.

The game of *Koup-Karé*, one of the favourite amusements in Central Asia. It takes place in a vast plain to which the natives have resorted in large numbers for the holding of a goat and sheep fair. A goat is thrown on the ground, and the whole concourse of natives on horse-back try to seize it; the successful one carries it off and is pursued by the others; whoever succeeds in finally getting it being the victor. Signed and dated, "F. Roubaud, 1889." Canvas, 52 by 97½ in.

192

A DUTCH LANDSCAPE.

James Maris.

View, looking across a river which flows along the foreground, past a sluice; on the farther bank is a windmill, with cottages near; a second mill is seen in the r. distance. Signed and dated, "J. Maris, '78." Canvas, 31 by 57½ in.

193

THE HORSE RACE.

R. Portrelberger.

Scene in Eastern Europe; in the foreground a man is driving at full speed two black horses in a cart. Signed, "R. Portrelberger, München, '85." Canvas, 18 by 35½ in.

194

NOONDAY REST.

Léon Lhermitte.

Two men and a woman, the latter holding a scythe, are resting from their work in a cornfield; cottages in the distance. Signed and dated, "L. Lhermitte, 1899." Canvas, 30 by 38½ in.

PAINTER.

195

DANS LA FORÊT.

P. A. J. Dagnan-Bouveret, H.F.A.

In the clearing of a wood a group of seven wood-cutters and a girl are listening to one of their number, who stands in the centre, playing a violin; behind the group is seen a yoke of oxen. Signed and dated, "P. A. J. Dagnan-B., Ormoy, 1892." Canvas, 60 by 47½ in.

196

PALM SUNDAY.

José Villegas y Cordero.

Showing the procession in the Church of San Pietro Castello, Venice, in the Fifteenth Century, after the ceremony of blessing the palms. Signed and dated, "Josephus Villegas, MDCCCLXXXI." Canvas, 26 by 41 in.

197

THE GATE OF THE GREAT MOSQUE, DAMASCUS.

G. Bauernfeind.

View, looking through the gateway into the courtyard; numerous figures. Signed and dated, "G. Bauernfeind, Damaskus, München, 1890." Canvas, 44 by 35½ in.

198

PREPARATIONS FOR THE BALL.

E. Bidau.

Flowers and a fan, with which a kitten is playing, lying on a table. Signed, "E Bidau." Canvas, 34 by 45 in.

199

UN PROPOS GALANT.

Victor Léon Ferdinand Roybet.

Interior of an inn kitchen; a woman, seated at a table plucking a fowl, is listening with a smile to the conversation of a gaily-attired trumpeter. Signed and dated, "F. Roybet, 1893." Canvas, 67½ by 101 in.

200

LA SAGRA.

Cecil van Haanen.

A group of peasants merrymaking in a courtyard, and watching two of their number dancing to a tune played on the concertina by a man in the background. Signed and dated, "C. van Haanen, 1890." Canvas, 40 by 33½ in.

PAINTER.

201

AT QUILLEBOEUF, NORMANDY.

Victor Jean Baptiste Binet.

View, looking over a wide tract of country towards the sea; in the foreground gorse and heather, and on the l. a small flock of sheep with a shepherd. Signed, "V. Binet." Canvas, 29 by 46 in.

202

"THERE IS SWEET MUSIC HERE, THAT SOFTER FALLS
THAN PETALS FROM BLOWN ROSES ON THE GRASS."

Conrad Kiesel.

Three female figures, one of whom leans against a marble column and listens to the others playing musical instruments. Signed and dated, "1891, pxt. Conrad Kiesel." Canvas, 68 by 46½ in.

203

GARDE DU PALAIS.

Leopold Deutsch.

Small full length figure of an armed negro, standing on guard in an archway. Signed and dated, "L. Deutsch, Paris, 1896." Panel, 25½ by 18½ in.

204

THE VILLAGE POND.

Blandford Fletcher.

A pond in the foreground, with houses on the r.; some figures on a path, which runs in front of the houses; a man fishing from the bank. Signed, "Blandford Fletcher." Canvas, 26 by 19½ in.

205

NATURE'S SIESTA.

Peter Ghent.

A small pool, with water lilies, and a copse on one side of it, occupies the greater part of the foreground; in the l. background is seen a church tower and other buildings. Signed, "P. Ghent." Canvas, 52½ by 71½ in.

206

ADMIRATION.

Eugène de Blaas.

Several women and girls, one of them holding a baby, are looking with admiration at a fisherman who stands with his back to the spectator, holding a basket of fish and a pipe. Signed and dated, "Eugène de Blaas, 1891." Canvas, 45 by 68 in.

GALLERY No. VIII.

OIL PAINTINGS—Nos. 207-233.

PAINTER.

207

LOVE'S WHISPERS.

William McTaggart.

Three-quarter figure of a woman, with a basket on her back, and a child in her arms; sea in the background. Signed with monogram, and dated 1890. Canvas, 55½ by 41½ in.

208

EVENING WITH NYMPHS.

J. Leslie Thomson.

On a sandy shore are several nude female figures; beyond is the sea; sunset sky. Signed, "Leslie Thomson." Canvas, 29 by 47½ in.

209

HARVEST.

James Charles.

In the foreground a harvest field, in which are two men and a horse and cart; hills beyond; high trees on r.; blue sky, with clouds. Signed, "J. C." Canvas, 32 by 44 in.

210

"YES OR NO?"

John W. Godward.

A girl kneeling on a marble seat, over the back of which leans a man holding her hand. Signed and dated, "J. W. Godward, 1893." Canvas, 59½ by 32½ in.

211

THE FALLS OF TUMMEL, PERTHSHIRE.

C. E. Johnson.

In the foreground are the falls and a rushing river; rugged hills, of which the lower slopes are covered with woods on either side; cloudy sky. Signed and dated, "C. E. Johnson, 1891." Canvas, 39 by 59½ in.

PAINTER.

212

DEE-SIDE.

David Murray, R.A.

On the r. is a road bordered by tall trees; on the l. the river, with wooded hills on the farther bank; blue sky, with clouds. Signed and dated, "David Murray, '97." Canvas, 48 by 72 in.

213

GALLANT ATTENTIONS.

G. Majer.

Interior of an inn; a man, seated at a table, and holding a pipe, watches another man, who is attempting to kiss a maid-servant. Signed, "G. Majer, München." Canvas, 39½ by 31 in.

214

THE GREY OF THE MORNING.

John Brett, A.R.A.

A sandy shore, with large masses of rock, and beyond, the line of the coast stretching away to the l.; calm sea; blue sky, with clouds. Signed and dated, "John Brett, 1882." Canvas, 42 by 84 in.

215

A SPATE: GLEN AFFARIC.

J. MacWhirter, R.A.

The river, in spate, and flowing between steep and rugged banks, occupies the centre of the picture; grey and stormy sky. Signed, "MacW." Canvas, 47 by 74 in.

216

ENGLAND'S CANALS: KENNET AND AVON.

David Murray, R.A.

"By the margin, willow-veiled,
Glide the heavy barges trailed
By slow horses."

Signed and dated, "David Murray, 1895." Canvas, 48 by 72 in.

217

GRANPAPA'S BIRTHDAY.

Fred Morgan.

An old man is leaning over a garden gate, and about to receive a bunch of flowers from a child; to r. and l. are other children, each carrying a present; a dog looks up at the girl on the r. Signed, "Fred Morgan." Canvas, 39 by 27 in.

218

"STEADY!"

PAINTER.

Thomas Blinks.

A pointer and two setters at work in a thicket. Signed and dated, "T. Blinks, 1891." Canvas, 35 by 55½ in.

219 "LAY THY SWEET HAND IN MINE AND TRUST IN ME."

E. Blair Leighton.

A youth is handing a girl into a boat by the side of some steps leading from a balustrade; behind her are an old gentleman and lady, followed by another youth. Signed and dated, "E. Blair Leighton, 1891." Canvas, 59½ by 41½ in.

220

WINTER.

David Farquharson, A.R.A.

View, looking across a lake to some high mountains covered with snow, on which the sun is shining; in the foreground to the l. are some swans. Signed and dated, "David Farquharson, 1903." Canvas, 59 by 94½ in.

221

HAMPSHIRE.

David Murray, R.A.

View, looking down a valley, with high trees on either side, over undulating country, towards the open sea; in the middle distance is a river, spanned by a bridge; blue sky, with clouds. Signed and dated, "David Murray, 1893." Canvas, 72 by 108 in.

222 CONWAY BAY AND THE CARNARVONSHIRE COAST.

B. W. Leader, R.A.

Low sandhills in the foreground; to the r. is the bay, and beyond it stretches the rugged coast; blue sky, with clouds. Signed and dated, "B. W. Leader, 1892." Canvas, 51 by 84 in.

223

IN A FIX.

Alfred W. Strutt.

An old woman in a cart containing poultry, geese, and vegetables, is vainly endeavouring to make her donkey, which is standing still in the middle of a ford, advance. Signed, "Alfred W. Strutt." Canvas, 36½ by 56½ in.

PAINTER.

224

THE ESTUARY.

Arthur D. Peppercorn.

View looking down the estuary, on which is a sailing boat, towards the sea; trees on r., and low hills on farther shore. Signed, "Peppercorn." Canvas, 30 by 49½ in.

225

CHILLY AUTUMN.

Emmie Stewart Wood.

Reeds in the foreground, with a lake beyond; trees on l.; grey sky. Signed, "E. Stewart Wood." Canvas, 40 by 60 in.

226

AWAY OVER THE SEA.

William McTaggart.

View looking over a wide expanse of sea, with the coast in the foreground and on the r.; on the l. are a woman and two children. Signed and dated, "W. McTaggart, 1889." Canvas, 35½ by 56 in.

227

SOLDIERS AND SAILORS.

Stanhope A. Forbes, A.R.A.

A detachment of the Salvation Army holding a meeting in a fishing village near the sea; numerous figures listening. Signed and dated, "Stanhope A. Forbes, 1891." Canvas, 61½ by 81½ in.

228

KNOCKBREX MOOR.

J. Campbell Mitchell.

View, looking over a wide tract of moorland country; cloudy sky. Signed and dated, "J. Campbell Mitchell, 1904." Canvas, 5 by 59½ in.

229

CHILDREN AT THE SEASIDE.

William McTaggart.

A group of four children, three of whom are paddling in a pool on the beach. Signed and dated, "W. McTaggart, 1900." Canvas, 32½ by 55½ in.

230

AN AUTUMN AFTERNOON.

PAINTER.

Alfred East, A.R.A.

Extensive view over a wooded valley, river in the foreground; trees and cottages on the r.; blue sky, flecked with clouds. Signed and dated, "Alfred East, '92." Canvas, 38½ by 59½ in.

231

A WELCOME VISITOR.

L. Schmützler.

Two ladies, waited on by a maid and seated at a table in a garden, are welcoming an officer in uniform. Signed and dated, "L. Schmützler, '90." Canvas, 27½ by 38 in.

232

WINDS AND SEASONS.

Albert Moore.

Three full length figures in the foreground; behind are other figures, and a cornfield. Canvas, 71 by 84 in.

233

NOONDAY WITH NYMPHS.

J. Leslie Thomson.

Several nymphs bathing in a river; trees on r.; blue sky. Signed, "Leslie Thomson." Canvas, 29 by 49 in.

WATER COLOUR ROOM.
OIL PAINTINGS—Nos. 234-301.

PAINTER.

234

WAITING FOR THE FERRY.

Graham Petrie.

View, looking across a river, on which are numerous sailing-boats; on the bank in the foreground is a man, seated near a boat; in the boat and on the bank are large baskets of violets. Signed and dated, "Graham Petrie, 1894." Canvas, 20½ by 35½ in.

235

THE RETURN OF THE VICTORS.

Sir John Gilbert, R.A.

"With all their banners bravely spread
And all their armour flashing high."—*Walter Scott*.
Men-at-arms on the march through a wooded country. Signed and dated, "John Gilbert, R.A., 1878." Canvas, 28 by 36 in.

236

GOING TO WORK.

George Clausen, R.A.

Small full length figure of a youth at the edge of a cornfield, carrying a scythe over his r. shoulder, and a basket in his l. hand. Signed and dated, "G. Clausen, 1899." Canvas, 24 by 19½ in.

237

A HIGHLAND CASTLE.

Horatio McCulloch.

View, looking across a loch, a castle on an island in the middle distance; mountains beyond. Signed and dated, "H. McCulloch, 1854." Canvas, 11½ by 17¼ in.

PAINTER.

238

THE WATERING PLACE: EVENING.

Bertram Priestman.

Cattle standing in a pond; on the farther bank are a girl and child.
Signed and dated, "Bertram Priestman, '99." Canvas, 25 by 39 in.

239

HEARTS OF OAK.

J. C. Hook, R.A.

A fisherman, with his wife and two children, seated on a rocky shore, with the open sea beyond; he is cutting a model boat; two fishing-boats and a net in foreground. Signed, with monogram, and dated, 1875. Canvas, 37½ by 57 in.

240

BLOSSOMS FAIR.

Sir W. Q. Orchardson, R.A.

Small full length figure of a girl, in a white blue-embroidered dress, placing a pot of white flowers in a jardinière. Signed and dated, "W.Q.O., '01" Canvas, 26 by 17½ in.

241

A SUSSEX MEADOW.

James Charles.

View, looking across the meadows; cattle in the foreground, trees and farm-house in middle distance. Signed, "J. Charles." Canvas, 11 by 18½ in.

242

BLIND-MAN'S BUFF.

R. Sorbi.

Composition of numerous figures playing blind-man's buff on a village green; village in the distance. Signed and dated, "Raf. Sorbi, 1888." Canvas, 20½ by 37 in.

243

OUTSIDE CALAIS.

Henry Moore, R.A.

View of the open sea; sailing ships in middle distance; blue sky, with clouds. Signed and dated, "H. Moore, 1891." Canvas, 21 by 31½ in.

244

"TALLY HO! AWAY!"

Thomas Blinks.

Edge of a wood, in the foreground a man in a red coat on a grey horse raising his cap. Signed and dated, "T. Blinks, '91." Canvas, 11 by 15½ in.

PAINTER.

245

AUTUMN SUNSHINE.

J. Coutts Michie.

A harvest field; in the foreground a man reaping and a woman binding sheaves; blue sky, with clouds. Signed, "J. Coutts Michie." Canvas, 11½ by 17½ in.

246

A YOUTHFUL INDISCRETION.

William Henry Trood.

A puppy-dog lying asleep beside a broken gin-bottle. Signed and dated, "W. H. Trood, 1891." Canvas, 12½ by 17½ in.

247

Portrait of the late GEORGE McCULLOCH, ESQ.

John S. Sargent, R.A.

Half figure to r., head propped up with cushions. Inscribed, "To Mr. McCulloch, John S. Sargent." Canvas, 27½ by 21½ in.

248

WASHING-DAY.

Charles Sims, A.R.A.

Small full length figures of three women and a child; one of the women, in a red petticoat, stands at a wash-tub with her back to the spectator. Companion picture to No. 260. Signed, "C. Sims." Canvas, 16 by 19½ in.

249

VALPARAISO.

J. A. McNeill Whistler.

View, looking over the harbour at night. Canvas, 29½ by 20 in.

250

THROUGH THE FIELDS.

Emmie Stewart Wood.

Woman and child, walking through a flowery meadow; cottage in distance. Signed, "E. Stewart Wood." Canvas, 17½ by 23½ in.

251

THE LAMENT FOR ICARUS.

Herbert J. Draper.

Finished study for the picture in the Chantrey Collection, National Gallery of British Art. Signed, "H. J. D." Canvas, 17½ by 15 in.

PAINTER.

252

WATERING HER GARDEN.

James Charles.

Small full length figure of a child at a cottage door, watering flowers.
Signed and dated, "J. Charles, 1889." Canvas, $15\frac{1}{2}$ by $11\frac{1}{2}$ in.

253

THE JESTER'S MERRY-THOUGHT.

John Pettie, R.A.

A man-at-arms and a friar, seated in the bottom of a sandpit, are pulling a merry-thought, while the jester, in cap and bells, lies on the ground beside the friar; in front of them are the remains of a repast. Signed, "J. Pettie." Canvas, 60 by 46 in.

254

MISCHIEF.

T. B. Kennington.

Heads of three girls, who are laughing and talking. Signed and dated, "T. B. Kennington, 1891." Canvas, 20 by $35\frac{1}{2}$ in.

255

ANDROMEDA.

Arthur Rackham.

Andromeda, in a blue robe, chained to a rock, on which is seen the dragon. Signed, "Arthur Rackham." Water-colour, 21 by $14\frac{1}{2}$ in.

256

THE PUPPET: THE GREAT REWARD.

Laura Alma-Tadema (Lady Alma-Tadema).

Small full length figures of a lady and a child standing at a hall-door; the child is reaching up to a toy, which the lady holds in her r. hand.
Signed, "Laura T. Alma-Tadema, op. xciv." Canvas, $14\frac{1}{2}$ by 7 in.

257

THE LIGHTHOUSE—A Sketch.

Stanhope A. Forbes, A.R.A.

A lighthouse at the end of a quay, alongside which is a small steamer.
Signed and dated, "Stanhope A. Forbes, 1893." Canvas, 29 by 25 in.

258

SUMMER-TIME.

Emmie Stewart Wood.

Flowery meadow, with trees and figures. Signed, "E. Stewart Wood."
Canvas, $17\frac{1}{2}$ by $23\frac{1}{2}$ in.

PAINTER.

259

SALMON.

John S. Sargent, R.A.

Salmon hanging up on the wall of a wooden hut. Canvas, $27\frac{1}{2}$ by $21\frac{1}{2}$ in.

260

DRYING-DAY.

Charles Sims, A.R.A.

Three women drying clothes in a loft. Companion picture to No. 248.
Signed, "C. Sims." Canvas, $17\frac{1}{2}$ by $21\frac{1}{2}$ in.

261

THE QUARREL.

Frank Dadd.

Four men, wearing swords, standing in a courtyard, one of them in red,
with his arms crossed. Signed, "F. Dadd." Canvas, 15 by $23\frac{1}{2}$ in.

262

THE BALLOON: INFLATED STOCK.

Norman Garstin.

View, looking along a river embankment towards a bridge; on the embankment an old woman selling toy balloons to a lady and little girl; other figures beyond. Signed and dated, "Norman Garstin, 1890." Canvas, $26\frac{1}{2}$ by $19\frac{1}{2}$ in.

263

FISHER FOLK: MOTHER AND CHILD.

T. Austen Brown.

A woman and girl, walking along a rocky sea-shore carrying fish-baskets.
Signed, "T. Austen Brown." Canvas, $11\frac{1}{2}$ by 9 in.

264

"BECAUSE THE RIVER WAS HOLY."

Mortimer Menpes.

Signed, "Mortimer Menpes." On millboard, 11 by $8\frac{1}{2}$ in.

265

THE WIDOW'S ACRE.

Edward Stott, A.R.A.

Evening; thatched cottages, with figures of two women in the foreground; one of the women carrying a basket. Signed, "Edward Stott." Canvas, 23 by $28\frac{1}{2}$ in.

PAINTER.

266

MEAD AND STREAM: LATE EVENING.

David Murray, R.A.

View of a wooded landscape, with water in r. foreground. Signed and dated, "David Murray, '97." Canvas, $17\frac{1}{2}$ by $23\frac{1}{2}$ in.

267

REBEKAH AT THE WELL.

Frederick Goodall, R.A.

Small three-quarter figure of Rebekah standing at the well carrying a pitcher on her left shoulder. Signed, with monogram, and dated, "1866." Canvas, $15\frac{1}{2}$ by 11 in.

268

Portrait of A LADY.

John Pettie, R.A.

Small three-quarter figure of an old lady, in a black dress and lace cap, seated to r., with her hands in her lap. Signed, "J. Pettie." Canvas, 18 by $12\frac{1}{2}$ in.

269

INKERMAN.

Elizabeth Butler (Lady Butler).

Troops returning from the battle; a mounted staff-officer in the foreground. Inscribed on the frame, "It was a glorious day for the British arms." Signed, with monogram, and dated, 1877. Canvas, 40 by $72\frac{1}{2}$ in.

270

THE MIRROR.

William Orpen.

Small full length figure of a girl in a hat, seated in a room, on the wall of which hangs a convex mirror, from which is reflected a boy, seated at an easel, and a girl standing behind him. Signed and dated, "W. Orpen, 1900." Canvas, 20 by $15\frac{1}{2}$ in.

271

ENTANGLED.

Edouard Partielie.

Interior of a cottage; a girl winding wool, which is held by a man seated in front of her. Signed, "Edouard Partielie." Canvas, $17\frac{1}{2}$ by $14\frac{1}{2}$ in.

272

THE DRINK BY THE WAY.

PAINTER.

James Charles.

A shepherd, with his dog and sheep, is standing at a gate drinking a glass of beer which has been given him by a woman who stands on the other side of the gate, holding a baby in her arms, and with a boy beside her. Signed "J. Charles." Canvas, 17 by 24 in.

273

THE INN : EVENING.

Edward Stott, A.R.A.

Exterior of a village inn, at the door of which stand a horse and cart, driven by a man; at the door of the inn are a woman, two girls, and a boy, the boy giving the horse to drink. Signed, "Edward Stott." Canvas, 23 by 29½ in.

274

THE LITTLE APPLE GATHERER.

Edward Stott, A.R.A.

Small three-quarter figure of a little girl, in a red frock, gathering apples. Signed, "Edward Stott." Canvas, 18½ by 14½ in.

275

KITTENS.

Henriette Ronner.

Group of three kittens, two playing with a piece of blue ribbon. Signed, "Henriette Ronner." Canvas, 13½ by 13½ in.

276

THE BRIDGE.

Sir James D. Linton.

View of a bridge, on which stands a man fishing; a house seen beyond; on the bank of the river in foreground, two figures seated, with their backs to the spectator. Signed and dated, "J.D.L., '93." Canvas, 25½ by 18 in.

277

EVENING.

David Murray, R.A.

River and trees in the foreground; on the river are two punts; cottages in the distance. Signed and dated, "David Murray, 97." Canvas, 17½ by 23½ in.

PAINTER.

278

SILVIA.

"Is she kind as she is fair?"

John Pettie, R.A.

Three-quarter figure of a lady, in a white dress, with blue sash, standing to l., her r. arm on a balustrade; in her l. hand she holds the edge of a black lace shawl; landscape background. Signed, "J. Pettie." Canvas, $44\frac{1}{2}$ by $32\frac{1}{2}$ in.

279

THE CA D'ORO, VENICE.

F. del Campo.

View, looking along the Grand Canal, with the Ca d'Oro on the r. Signed and dated, "F. del Campo, Venezia, 1880." Canvas, $21\frac{1}{2}$ by $35\frac{1}{2}$ in.

280

HOMEWARD BOUND.

Yeend King.

A woman driving geese through a meadow; trees and cottage in distance. Signed, "Yeend King." Canvas, 24 by $19\frac{1}{2}$ in.

281

THE POND.

James Charles.

View of a wooded upland, with a pond in the l. foreground; near the pond are some children, and on the road on the r. a nursemaid with a perambulator. Signed and dated, "J. Charles, 1887." Canvas, 20 by $29\frac{1}{2}$ in.

282

A STUDY.

Ralph Peacock.

Three-quarter figure of a girl in white drapery, leaning on a balustrade. Signed, "R. P." Canvas, $45\frac{1}{2}$ by $27\frac{1}{2}$ in.

283

OCTOBER.

D. Y. Cameron.

View, looking across fields and meadows, with hills in the distance; two figures in the foreground. Signed, "D. Y. Cameron." Canvas, 24 by $39\frac{1}{2}$ in.

PAINTER.

284

THE LITTLE POACHER.

John R. Reid.

Boy fishing near a cottage at the edge of a wood, at the r. a man in a punt. Signed and dated, "John R. Reid, '91." Canvas, $24\frac{1}{2}$ by $29\frac{1}{2}$ in.

285

GORSE AND MAY-BLOSSOM.

David Farquharson, A.R.A.

View near Callander, which is seen in the l. distance. Signed and dated, "David Farquharson, '90." Canvas, 18 by $29\frac{1}{2}$ in.

286

GILDA: A FLOWER GIRL.

John Lavery.

Half figure of a girl seated to r. in a room, holding a bunch of flowers in her r. hand. Signed, "J. Lavery." Canvas, $27\frac{1}{2}$ by $20\frac{1}{2}$ in.

287

BASS FISHING.

C. Napier Hemy, A.R.A.

A view on the Cornish coast; in the l. foreground a man, his fishing rod under his arm, is unhooking a fish; in the r., two men in a boat. Signed and dated, "C. Napier Hemy, 1888." Canvas, 26 by 36 in.

288

FEEDING POULTRY.

Walter Osborne.

Little girl feeding poultry in a farmyard. Signed, "Walter Osborne." Canvas, $35\frac{1}{2}$ by $27\frac{1}{2}$ in.

289

FLORA.

Marianne Stokes.

Girl in a green dress, seated on a river bank on which there are a number of spring flowers, playing a lute. Signed, "M.S." Canvas, 37 by $47\frac{1}{2}$ in. (semicircular).

290

MASTER BABY.

Sir W. Q. Orchardson, R.A.

Three-quarter length of a lady in a black dress, with a fan in her r. hand, leaning over a child who lies on a sofa beside her. Signed and dated, "W. Q. O., '86." Canvas, 42 by $65\frac{1}{2}$ in.

PAINTER.

291

THE AYRSHIRE COAST.

Colin Hunter, A.R.A.

Shore in the foreground, on which are men, boats, and fishing-nets; rocky promontory in the middle distance; open sea beyond. Signed and dated, "Colin Hunter, 1875." Canvas, 22 by 39½ in.

292

WATER NYMPHS.

E. A. Hornel.

Two little girls seated on a leafy bank, near a pond covered with water-lilies. Signed and dated, "E. A. Hornel, 1904." Canvas, 35½ by 29½ in.

293

THE LOST CAP.

James Charles.

Figures standing near a stream by the roadside; one of them, a girl, is trying to fish a cap out of the water. Signed and dated, "J. Charles, 1887." Canvas, 16½ by 30 in.

294

THOUGHTS.

Annie L. Swynnerton.

Half figure of an old woman, seated facing the spectator, leaning on a balustrade. Signed and dated, "Annie L. Swynnerton, Roma, 1900." Canvas, 28 by 22½ in.

295

ORPHEUS AND EURYDICE.

Tom Graham.

View from the Embankment, looking across the Thames towards Charing Cross Railway Bridge. In the foreground a youth and a girl, the former playing a concertina. Signed, "T. Graham." Canvas, 22½ by 34½ in.

296

SADDLEBACK.

David Farquharson, A.R.A.

A valley in the foreground, through which flows a river; hills beyond, with "Saddleback" in the distance. Signed and dated, "David Farquharson, 1896." Canvas, 19½ by 29½ in.

297

THE LUCKY DOG.

PAINTER.

C. Burton Barber.

Three-quarter figure of a girl, in white dress, with her back to the spectator, caressing a puppy, which she holds on her r. shoulder. Signed and dated, "C. Burton Barber, 1891." Canvas, $35\frac{1}{2}$ by $26\frac{1}{2}$ in.

298

THE PIER: SUNSET.

J. Buxton Knight.

View of a harbour, looking out to sea; on the l. a pier crowded with figures, alongside of the pier are numerous vessels. Signed and dated, "J. Buxton Knight, 1898." Canvas, $24\frac{1}{2}$ by $29\frac{1}{2}$ in.

299

Portrait of THE PAINTER.

J. A. McNeill Whistler.

Born 1834; died 1903.

Half figure, seated to l., looking round at the spectator; grey coat, black velvet cap; in his r. hand he holds two paint brushes. Signed with a butterfly. Canvas, $29\frac{1}{2}$ by $21\frac{1}{2}$ in.

300

THE SUMMER DANCE.

Rupert C. W. Bunny.

Girls dancing in an Italian landscape. Signed, "Rupert C. W. Bunny." Canvas, 19 by $25\frac{1}{2}$ in.

301

EVENING.

Edward Stott, A.R.A.

Little girl, carrying a red bundle, standing near some cattle in a stream. Signed, "Edward Stott." Canvas, 24 by $33\frac{1}{2}$ in.

BLACK AND WHITE ROOM.

OIL PAINTINGS, WATER COLOURS, &c.—
Nos. 302-346.

PAINTER.

302

HEAD OF A SAINT.

P. A. J. Dagnan-Bouveret, H.F.R.A.

Study for one of the heads in No. 189. Signed, "P. A. J. Dagnan B."
Pastel, 18 by 11½ in.

303

THE YELLOW GIRL.

Mortimer Menpes.

Small three-quarter figure of a Japanese girl carrying a baby. Signed,
"Mortimer Menpes." Panel, 6½ by 3½ in.

304

THE SISTERS.

Charles Baxter.

Three-quarter figures of two girls, one holding a letter, the other a
flower. Signed and dated, "C. Baxter, 1855." Canvas, 22 by 17½ in.

305

DOGS AND GAME.

John Sargeant Noble.

Two dogs, coupled, lying down near some game, a game bag, and a gun.
Signed, "J. S. Noble." Panel, 9½ by 11½ in.

306

PASTURE LANDS—HAMPSHIRE MEADOWS.

Annette Elias.

View looking across a wide expanse of meadow land, with trees and
cattle. Signed, "Annette Elias." Canvas, 11½ by 17½ in.

307

HAYMAKERS.

PAINTER.

Léon Lhermitte.

Numerous groups of men and women making hay in the foreground; trees and houses in the distance. Signed and dated, "L. Lhermitte, 1895." Pastel, $25\frac{1}{2}$ by $34\frac{1}{2}$ in.

308

HEAD OF A GIRL.

Anna Alma-Tadema

Head to r., looking at the spectator; blue background. Canvas, 6 by 6 in. (circular).

309

GLEANERS.

Léon Lhermitte.

Two women gleaning. Signed, "L. Lhermitte." Pastel, $9\frac{1}{2}$ by $12\frac{1}{2}$ in.

310

SIR ISUMBRAS AT THE FORD.

Sir J. E. Millais, Bart., P.R.A.

Small water colour replica of No. 10. Signed with monogram. Water colour, $5\frac{1}{2}$ by 7 in.

311

TYPES OF ENGLISH BEAUTY.

Marie Seymour Lucas.

Heads of three children. Signed, "Marie Seymour Lucas." Canvas, $11\frac{1}{2}$ by $17\frac{1}{2}$ in.

312

HARVESTERS.

R. Thorne Waite.

A harvest waggon filled with harvesters in a hay field. Signed, "R. Thorne Waite." Canvas, 11 by 18 in.

313

HER DAUGHTER'S LEGACY.

J. Henry Henshall.

Interior; an old woman seated, facing the spectator, with a child on her lap. Signed and dated, "J. Henry Henshall, 1896." Millboard, 27 by $19\frac{1}{2}$ in.

PAINTER.

314

A HOT DAY.

Mary L. Gow.

A lady seated on a couch, fanning a girl who lies on her lap. Signed, "M. L. Gow." Water Colour, 12½ by 7½ in.

315

THE DANCE.

Laura Alma-Tadema (Lady Alma-Tadema).

Small full lengths of a lady and gentleman dancing a minuet; on the r., a youth playing a musical instrument. Signed, "Laura TAT. op. xcii." Millboard, 8 by 5 in.

316

APPLE BLOSSOM: SPRINGTIME.

David Murray, R.A.

A road bordered by a hedge in the foreground; beyond, an orchard in blossom. Signed and dated, "David Murray, '92." Canvas, 24 by 35½ in.

317

TOIL AND GRIME ON A FLOWING TIDE.

W. L. Wyllie, R.A.

Scene on the Medway; the deck of a steamer occupies the foreground; in the distance is seen Rochester Cathedral. Signed, "W. L. Wyllie." Canvas, 14 by 22 in.

318

THE SHEPHERD.

David Murray, R.A.

Moonlight scene. Signed and dated, "David Murray, '92." Canvas, 11½ by 17½ in.

319

THE FISHERMAN'S DAUGHTER.

Peter Macnab.

Girl with a fishing-net, seated on a rock by the sea. Signed "P. Macnab." Canvas, 7½ by 14½ in.

320

A TIGER DRINKING.

John M. Swan, R.A.

Signed, "John M. Swan." Pastel, 7½ by 11½ in.

PAINTER.

321

AT THE WELL.

Matthew Maris.

Small three-quarter figure of a girl filling a pitcher at a pump in a garden. Signed and dated, "M. M., '72." Canvas, 12½ by 10 in.

322

THE PLACID RIVER.

Arthur D. Peppercorn.

View of a river flowing at the foot of low hills. Signed, "Peppercorn." Canvas, 9½ by 18 in.

323

CORFE CASTLE.

David Murray, R.A.

The castle occupies the middle distance; in the foreground a man stands on a rustic bridge which crosses a stream. Signed and dated, "David Murray, '94." Canvas, 11½ by 17½ in.

324

CATTLE IN WINTER.

J. Denovan Adam.

Cattle crossing a stream in the foreground; hills and houses in the background. Signed, "J. Denovan Adam." Panel, 7½ by 11½ in.

325

A HAMPSHIRE FARM.

Mark Fisher.

A farmyard, with cattle and pigs grouped under some high trees. Canvas, 24 by 30 in.

326

THE EDGE OF THE RIVER.

Adrian Stokes.

The river occupies the foreground; close to the bank is a punt in which a figure is seated; rising ground beyond. Signed, "Adrian Stokes." Panel, 11½ by 15 in.

327

LOVE'S CURSE.

Laura Alma-Tadema (Lady Alma-Tadema).

Interior; a girl standing looking out of a window. Signed, "Laura TAT. op. lxxxv." Panel, 12½ by 8½ in.

PAINTER.

328

GOOD AFTERNOON!

Henry Woods, R.A.

Scene in an Italian village; a man carrying a scythe in his hand is standing talking to some girls on the staircase of a house. Signed and dated, "Henry Woods, 1897." Panel, $10\frac{1}{2}$ by $6\frac{1}{2}$ in.

329

A RIVER IN WINTER, WITH TREES.

Fritz Thaulow.

A river flowing between snow-covered banks; trees in the distance. Signed, "Fritz Thaulow." Pastel, 24 by $37\frac{1}{2}$ in.

330

THE SHEIK'S DAUGHTER.

Edward Sack.

Oriental interior; two partially draped females lying on a divan, one of whom holds up a tambourine, near which hovers a dove. Signed, "Edward Sack." Panel, $14\frac{1}{2}$ by 19 in.

331

JEAN, JEANNE, AND JEANNETTE.

Elizabeth Forbes (Mrs. Stanhope Forbes).

A peasant girl, seated by a wheelbarrow laden with clover, from which a young goat is eating; to the r. a boy is fishing in a narrow stream. Signed with monogram. Canvas, 22 by 18 in.

332

THE WITCH.

Elizabeth Forbes (Mrs. Stanhope Forbes).

The edge of a wood; in the l. foreground is a girl looking at an old woman in a red bonnet entering the wood on the r.; near the girl are seen two ravens flying. Signed with monogram. Canvas, 30 by $35\frac{1}{2}$ in.

333

YARMOUTH HARBOUR.

Edwin Ellis.

A ship in full sail between the two piers of the harbour. Signed, "E. Ellis." Canvas, 18 by $32\frac{1}{2}$ in.

PAINTER.

334 A SUMMER EVENING: NEAR ST. RAPHAEL.

William Logsdail.

In the foreground is a wooden bridge, on which is a girl carrying a kid and driving two goats in front of her; beyond is seen the town with hilly background. Signed and dated, "W. Logsdail, '91." Panel, 11½ by 15½ in.

335 THE SKIPPER'S DAUGHTER AT THE SHIPHOUSE.

Edgar Bundy.

A child in a white dress standing on a table in the middle of a numerous company smoking and drinking. Signed and dated, "Edgar Bundy, 1895." Canvas, 23½ by 12 in.

336 AN OLD FACTORY IN NORWAY.

Fritz Thaulow.

A river flowing between snow-covered banks, on the farther of which are the factory, and other buildings. Signed, "Fritz Thaulow." Pastel, 25½ by 31½ in.

337 SCENE FROM "A MIDSUMMER NIGHT'S DREAM."

Arthur Rackham.

Oberon.—"Ill met by moonlight, proud Titania"

Titania.—"What, jealous Oberon?"

Signed and dated, "Arthur Rackham, 1905." Water Colour, 8 by 13 in.

338 SAINT JOHN.

P. A. J. Dagnan-Bouveret, H.F.A.

Study for one of the heads in No. 189. Signed, "P. A. J. Dagnan-B." Pastel, 16½ by 11½ in.

339 THE LATE GEORGE McCULLOCH, ESQ.

John S. Sargent, R.A.

Head. Inscribed, "To my friend Mrs. McCulloch, John S. Sargent." Pencil, 13½ by 19½ in.

PAINTER.

340

SAINT PETER.

P. A. J. Dagnan-Bouveret, H.F.A.

Study for one of the heads in No. 189. Signed, "P. A. J. Dagnan-B."
Pastel, 18½ by 12 in.

341

THE LATE GEORGE McCULLOCH, ESQ.

P. A. J. Dagnan-Bouveret, H.F.A.

Study for No. 104. Inscribed, "A Monsieur McCulloch. P. A. J.
Dagnan-B." Crayon, 18 by 11½ in.

342

Portrait of MRS. GEORGE McCULLOCH.

P. A. J. Dagnan-Bouveret, H.F.A.

Study for No. 96. Inscribed, "A Monsieur G. McCulloch, P. A. J.
Dagnan-B., 10 Mai, 1900." Crayon, 22½ by 16½ in.

343

MASTER ALEC. McCULLOCH.

John S. Sargent, R.A.

Head. Inscribed, "To Mrs. McCulloch, John S. Sargent, Aug. 17,
1901." Pencil, 15½ by 12 in.

344

SAINT THOMAS.

P. A. J. Dagnan-Bouveret, H.F.A.

Study for one of the heads in No. 189. Signed, P. A. J. Dagnan-B."
Pastel, 18½ by 12 in.

345

THE MERMAID'S ARRIVAL.

John R. Reid.

View of a harbour looking out to sea. Signed, "J. R. Reid." Canvas.
9½ by 13½ in.

346

Portrait of MRS. A. McCULLOCH.

J. Coutts Michie.

Bust to l.; blue dress, and bonnet. Inscribed, "Sketch study for a
picture, J. C. M." Pastel, 23½ by 14½ in.

CENTRAL HALL.

SCULPTURE—Nos. 347-360.

- SCULPTOR.
- 347 STATUETTE.—Bronze. A LEOPARD RUNNING.
John M. Swan, R.A.
- 348 GROUP.—Bronze. A PUMA CARRYING A MACAW IN ITS MOUTH.
John M. Swan, R.A.
- 349 STATUE.—Marble. CURIOSITY. Draped figure of a young girl looking at a letter.
A. Cambi.
- 350 STATUE.—Marble. MASTER ALEC McCULLOCH. Full length figure in Highland costume.
F. Vichi.
- 351 GROUP.—Bronze. ORPHEUS. Nude figure of Orpheus playing a lyre to two Polar bears, who are climbing the rock on which he stands.
John M. Swan, R.A.
- 352 STATUETTE.—Bronze. A PEASANT WOMAN LEANING ON A STAFF.
J. Bastien-Lepage.
- 353 GROUP.—Marble. THE KISS.
Auguste Rodin.
- 354 STATUETTE.—Bronze. A LIONESS.
John M. Swan, R.A.

SCULPTOR.

- 355 STATUE.—Bronze. ECHO. Nude female figure, standing with uplifted arms.
E. Onslow Ford, R.A.
- 356 STATUETTE.—Bronze. COMEDY AND TRAGEDY. A boy, carrying a comic mask, has been stung on the leg, and his face assumes a tragic aspect as he turns to look at the place.
Alfred Gilbert.
- 357 BUST.—Bronze. PORTRAIT OF THE LATE GEORGE McCULLOCH, ESQ. (See No. 104.)
E. Onslow Ford, R.A.
- 358 STATUETTE.—Bronze. ST. GEORGE.
Alfred Gilbert.
- 359 GROUP.—Bronze. RESCUED. Two figures embracing across the body of a dead wolf.
Frank Mowbray Taubman.
- 360 STATUETTE.—Bronze. A LEOPARD DRINKING.
John M. Swan, R.A.

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